



The Disney World

NOVEMBER 1966





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Fantasy on Parade, built in 1965, is shaping up for 1966.

Rumors Of Christmas Stir Thoughts Of Pretty Covers And Park Parades

It is getting to be that time of the year, again, when thoughts of Christmas stir the blood and the purse strings. Disneyland begins getting out its holiday parade doo-dads and pretty girls, like Vera Miles, turn up on magazine covers in colorful costumes throughout the land.

Vera's appetizing appearance on the cover for this issue is the more appropriate since she stars in Walt's Christmas release, with Fred MacMurray, in *Follow Me, Boys!*, a highly entertaining, family-type motion picture story about a horn player who falls in love simultaneously with a girl and a town, and decides to stick around solving various local problems, including who should win Vera's hand.

Meanwhile, out at the Magic Kingdom, plans are under way to purchase, haul in from the north, and erect an 85-foot white fir at the top of Main Street, and decorate it as part of the backdrop for the Park's annual Yuletide pageantry now called, as of last season, *Fantasy On Parade*, a greatly expanded and far more colorful version of earlier December festivals.

In most general respects this year's parade will be similar to 1965's, including a colorful premiere at 8:30 p.m. on Saturday, December 17, to

which many celebrities will be invited. Although the details have not, as yet, been fully developed, there will be approximately two dozen show units.

A good idea of the two daily parades, one at 3 p.m. and the other at 8:30, extending from December 18 through January 1, may be had from the spread on the back cover, a potpourri of 1965 photos covering everything on foot and wheels, from pink elephants to crazy caterpillars.

Last year's show brought to life scores of humorous and colorful Disney characters, each unit a swinging show in its own right, performing for a series of some of the most enthusiastic audiences in entertainment history.

The critical acclaim that greeted Walt's big Christmas party was not exceeded by that accorded his New Year's Eve one which, competing with the Times Square turnout in New York these days, is becoming an institution on the television and radio airwaves at the turn of a year. Usually some 20,000 celebrators jam the Park's storybook precincts to dance and sing, lending their music to that of a bevy of bands, and to watch with enchantment the spotlight ascent of 10,000 balloons in a rubber rainbow of color for Auld Lang Syne.

NATO Presents Walt With Unprecedented Showmanship Award

The day and date of Saturday, October 1, will long remain in the memories of Walt and the huge, new National Association of Theatre Owners, Inc. as a milestone of the first magnitude in the annals of not only Walt and NATO, but the motion picture industry itself.

Because it was on the evening of that day, in New York's Americana hotel, that 2,000 exhibitors and their wives from throughout the U. S. and Canada watched Walt presented with what may well be the most significant tribute he will ever receive, since it was a salute conceived, as a preceding NATO announcement put it, to dramatize the impact of his artistry and showmanship upon the entire world.

The award, designed especially for Walt, bore this inscription:

"In a universe of unlocking secrets, creativity, diversion and recreation become symbols of man's civilized state.

"To bring us to this plateau, science and religion have probed the mind and the soul. Entertainment has ministered to the emotions.

"Above all others in a global configuration of The Showman of the World

is one man. He stands alone. His sensitivity to the visual delights is unequalled; even unchallenged. His total involvement of the family is a credo. His uncompromising wholesomeness of subject matter and presentation give a mighty industry dignity and respect and recognition.

"But most of all his uncanny ability to bring joy and gratification to young and old alike set him apart. He is known and loved in every land, in every tongue.

"He is, indeed, the first . . . perhaps the only . . . *Showman of the World*.

"He is, of course, Walt Disney."

Sherrill C. Corwin and Marshall H. Fine, the new and retiring presidents of NATO respectively, issued a statement during September which Daily Variety called "a citation in itself," which said:

"The reasons why Walt Disney should receive unprecedented recognition and honor from the nation's theatre owners are far too numerous for complete enumeration. Even the name Walt Disney is synonymous throughout the world with the highest level of creative entertainment. His brilliant and imaginative creations transcend all language barriers and geographic boundaries to brighten the world with the warmth of delight and laughter."

In his acceptance speech as NATO's

first Showman of the Year, received with and interrupted by almost incessant outbursts of handclapping and laughter, Walt said, in opening, that it was "truly an imposing title. It makes a man wonder," he continued, "where do we go from here? For this occasion I propose to go backwards."

He then reviewed a remarkable career that began in Kansas City 45 years ago and went on to the building of a motion picture business whose stature has culminated in box office blockbusters like *Mary Poppins*.

"Now," he said in conclusion, "before sitting down to count my blessings I want to make you a promise. I promise we won't let this great honor you have paid us tonight go to our head—we have too many projects for the future to take time out for such a thing. On top of that, after 40 some odd years of ups and downs in this crazy business of ours, we know too well—you are only as good as your *next* picture.

"So a great big thank you—to all of you—from all of us—and God bless."

The result of a much-heralded union several months ago between two other massive exhibitor organizations, Allied States and the Theatre Owners of America, NATO now represents more than 90 per cent of all movie theatres in the U.S., or something like 15,000 showcases.



At the left, Walt receives NATO's unprecedented Showman of the World award from retiring NATO president, Marshall Fine. Upper right, he makes his acceptance speech, to thunderous applause. Lower right, he poses with Mrs. Disney, and Sophia Loren, who received NATO's Star of the Year award. With Miss Loren is her husband, producer Carlo Ponti.



Dean Jones surveys the scene with fellow bike nut Rod McKean on one of Baja's better highways just before the crack-up.

Dean Jones Has Close Call With Motorcycle On Baja Peninsula

Dean Jones is back on his feet and looking better than ever in his new role as track coach Steve Walker in *Blackbeard's Ghost* but the Studio, the industry and the world nearly lost a highly competent and likeable young man when he cracked up on his high-speed motorcycle a few weeks ago and had to be hauled from the depths of Baja, California by farm truck and bush pilot.

Dean has long been hooked on desert and dirt-road motorcycle riding and had become highly competent at hurtling along in great leaps over the dunes without ever acquiring so much as a scratch. But, one day on his way to Scammon's lagoon with two friends, he ran into a jaywalking coyote at about 50 miles an hour. He and the bike did about three loops in the air. When they

came down the 350-pound machine lay on top of Dean, with the footrest nearly five inches into his hip, shattering the pelvic bone in a dozen places.

"My two riding companions, Gary Grate, my movie-stand-in, and Rod McKean, a disc jockey for a Los Angeles radio station, came along right after it happened and, while Rod held a handkerchief over the wound and applied pressure to stop the bleeding, Gary went into a nearby salt mining community, Guerrero Negro, to get help. I laid there for more than nine hours before a truck arrived to cart me into town where, luckily, there was a doctor.

"At this point," Dean continues, "our biggest problem was to get to Tijuana, across the Mexican border and to a Los Angeles hospital. Then I remembered something that probably saved my life, the book by Earl Stanley Gardner, *Hunting the Desert Whale*, that brought me to Baja in the first place. And I remembered a bush pilot, Franciscos Munoz, in the book. We contacted Franciscos' headquarters in Tijuana

and they passed the word on to him. At that particular moment he was in the air and less than one hour from Guerrero Negro. He immediately changed his course, picked me up and we headed for Tijuana. From there it was across the border to Lindbergh field in San Diego where we chartered a plane to Los Angeles.

"Two weeks later, I walked out of the hospital, three weeks ahead of schedule, and since then I have been running two miles a day to keep in shape for *Blackbeard's Ghost*. As soon as I can, however, I'm going back to Scammon's lagoon. The fascinating bay is not only a breeding ground for the California grey whale, but is a kind of litter bag of the Pacific. Such things as old war planes and various wrecked ships end up there after years of floating around the Pacific, and I want to go and do some beachcombing."

Now, when anyone asks Dean what happened down there, he says, "I tried to cross a British motorcycle with a Mexican coyote. It doesn't work!"

Nancy Kwan Queen Of Carrier Promotion For 'Lt. Robin Crusoe'

The only thing that was missing at the recent notable premiere of *Lt. Robin Crusoe, U.S.N.* aboard the carrier Kitty Hawk at San Diego was the beautiful presence of Nancy Kwan, who starred with Dick Van Dyke in the notable picture. Nancy was away, in Europe, and unavailable.

But she was on hand for another carrier affair in England, set up in a hurry by our man in London, the redoubtable Arthur Allighan.

"Have just returned, with Nancy Kwan, from the U.S.N. aircraft carrier, Randolph, berthed at the naval base in Portsmouth," writes Arthur in a memo to Card Walker. "Her visit, to be adopted as the ship's mascot, well publicized beforehand, created a tremendous sensation. All the national newspapers sent down photographers and both the B.B.C. and I.T.N. had their cameramen and interviewers. The

resultant publicity coverage was widespread throughout the U.K. and must give a great fillip to the hosts of situations still to play *Lt. Robin Crusoe, U.S.N.*

"Prior to going aboard, she had a Civic welcome at Portsmouth Guildhall and then proceeded with the Lord Mayor and Lady Mayoress to the *Randolph*. The steep gangway approach to the top-deck, incidentally, was akin to scaling the Matterhorn!

"The hangar deck was transformed into a theatre, with a Hawaiian band playing on a specially constructed stage and garlanded girls dancing, creating a Robin Crusoe atmosphere. After the Captain had miked a welcome to Nancy and she responded and Cyril James thanked on behalf of Disney, the sash cords were pulled to unveil a large picture of Nancy, which will have place of honour aboard ship.

"With the widespread national press coverage, plus the photo agencies and television, the result was very gratifying; we were especially anxious that this promotion should not just be regional but reap a good national cover-

age — and our prayers were answered. The television interviews the same evening gave all film credits in addition to their coverage of the event.

"At the civic dance given in honour of the crew of the Randolph, the previous evening, 'Girl Wednesdays,' winners and contestants in the newspaper competitions we have been running in the South Coast area, were escorts to the 'Crusoe's' from the aircraft carrier. The Guildhall was decorated with *Lt. Robin Crusoe* display material and posters and, again, the event was covered by television.

"Nancy Kwan was virtually with us for only one whole day: She arrived late on Sunday and left for her new film in Berlin early Monday. Prior to leaving for Portsmouth, she went to the Savoy Hotel, to present the winning prize to the girl who won the nearest footprint competition recently run on Radio London. If Nancy is not exactly a pushing publicity type, as, say, Diana Dors, she certainly earned medals for her willingness to dash over from Austria and do what turned out to be a hard stint of quick promotion work."

Melinda McCune, western water skiing champ, and her brother, Tom, take a turn around the Celebrity Center indoor lake.

Huge Pool Illustrates Facilities At Denver

Disneyites at Denver's Celebrity Sports Center, the largest and most popular indoor recreation complex in the entire Rocky Mountain area, celebrated their sixth anniversary during September.

And for a dramatic illustration of just how large their facilities are, pool director Ken Peters launched a 14-foot Glasspar boat and two water skiers in their indoor swimming pool.

Dick Kyleberg, who drove the 75-horsepower outboard craft, was elated with the results. "It's a really pleasant way to ski," he said. "The climate and water temperature can be controlled and there aren't any hidden obstacles or waves to worry about. I don't think this has been done in any other pool in the United States."

They first tried indoor water skiing during the Center's two-day 2nd-Anni-



versary water show in September 1962.

The pool, second in size only to that of the Air Force Academy in the Rocky Mountain territory, measures 50 meters long by 25 yards wide, and boasts

nine 50-meter racing lanes, five diving boards and a six-lane racing course. During fiscal 1965, 203,438 patrons plunged into the pool's half-million gallons of water.

A LODE OF LORE:

Mineral King Bears Bountiful Background

Wiley Watson would have liked to know that one day Walt Disney would come along and see Mineral King as Wiley saw it, some 90-odd years ago, when he was mayor of Visalia and chief promoter of a road from that community into the Sierra Nevadas where big talk of silver, more than the silver itself, was then on tap.

In the early 1870's Mineral King was known simply as Beulah, a distant district in a valley of great beauty, with a growing reputation as a silver source so unbelievable that miners and other locals began calling it "king of the minerals," or, as now, "Mineral King."

Mineral King was to develop more lore than loot, as it turned out, and into the former Chuck Grizzle of our movie trailer department delves interestingly in an article written for a recent issue of *Desert Magazine*.

Old Watson, known as "the prophet of Mineral King," had a gleam of silver in his eye, alright, but there was more than that: he, like Walt, saw the great need of a road into the valley, whether for silver or the spectacular scenery.

"The Mineral King silver rush had begun and Watson concluded that his road would greatly benefit local merchants and farmers who could ship their produce to the mines if a large settlement should develop there," Chuck wrote. "If the silver played out and the boom was a bust, Watson argued that a road could be used to capitalize on the beautiful Alpine scenery which would draw sightseers to Mineral King.

"Watson himself never did completely finish his road as planned. The magnificent yet awful mountains around the 8,000-foot Mineral King Valley have, for decades, resisted man's efforts to develop the area. But Watson was undoubtedly the first to gaze past the glitter of silver that blinded every clodhopper and mucker in the state in those days to see profit in the awesome beauty of the jagged, granite peaks.

"The project which Walt is now beginning has the populace of California about as excited as the hill-and-gully-thumping miners of old Porterville were when James A. Crabtree revealed his find at Mineral King.

"Something of a spiritualist, Crabtree told a tale of discovery involving a



Mineral King: Talk of a road began 90 years ago.

White Indian Chief who appeared to him in a dream and pointed out the path to follow for riches. Upon awakening, he and a friend left at once for the mountains. When they returned to Porterville in the foothills, they jointly filed claim to the White Chief Lode. The old sourdoughs in town may have laughed at Crabtree's tall story, but not too loudly. He had a reputation as a successful prospector and the ore samples he carried in his poke helped to spread the fever that started Mineral King booming.

"A town which included saloons, mill sites, boarding houses, general stores and a lively stable was eventually built in the high valley . . .

"For ten years Mineral King popped and boomed with ups and downs of enthusiasm that broke hearts, bank-

rupted rich men and brought a touch of wealth to just a few. The local butchers were supplied with bear meat and venison by none other than a Kentucky sharpshooter named George Washington Boone, grandson of Daniel Boone. When a dangerous but practical toll road had been completed, supplies were more easily obtained and the area fairly buzzed with activity. By 1879, the settlement had reached its zenith.

"When the mining economy began to sag, the boom town died quickly. Inadequate smelting processes prevented the mines from paying off. The zinc blends in the limestone would not yield galena in rich enough proportions. By 1882 this high valley community was a ghost town. Gradually the winter snows crushed the buildings until today only the butcher house remains."

Mineral King Moves Foreward With State, U. S. Highway Plans

Mineral King took an important step along the road to realization earlier this Fall when, standing with Walt at an outdoors press conference on the site, Governor Brown announced that California and the Federal government will build a \$25,000,000 all-weather highway from the outside world into that part of the Sequoia National Forest picked for the \$35,000,000 recreation center.

"Only last week we filed an amended application for a \$3,000,000 grant from the Federal Economic Development Administration," the Governor said in the chill mountain air. "I have discussed the project with Eugene Foley, Assistant Secretary of Commerce, and I can tell you we are going ahead with the road."

"I will ask the State Highway Commission and the Legislature to take

early action on the state's commitment, and next year we will take another action. We will apply for a \$9,000,000 loan from the Economic Development Agency for which this project is eligible."

The new road will be an improvement of Route 276 in Tulare County between Route 198 near Three Rivers and Mineral King.

Governor Brown said of Walt's decision to develop Mineral King: "It is fitting he is bringing his great talents and enormous energies for one of the greatest recreational developments in the history of our state. It is a fortunate marriage."

"This road will give access to the nation's finest recreational center, in the heart of majestic mountain scenery, with more than 20 fishing lakes and miles of riding and hiking trails."

"If Walt Disney has a staggering imagination, the impact of Mineral King on the California economy is going to be equally staggering."

"In the next decade California's population will increase by 6,000,000. By the 1970's 9,000,000 tourists annually will visit the state. By 1976 visitor days

at our resorts will reach 95,000,000 a year."

An economic analysis, the governor continued, indicates that after fifteen years of operation Mineral King will have added \$1,000,000,000 to California's economy, in investments, payrolls, and new retail sales.

"We estimate the project will create 2,400 permanent jobs in an area that has suffered chronic unemployment and a low average income," the governor said.

"It has been estimated that another \$23,000,000 will be invested in and around Mineral King in homes, apartments, motels, restaurants, gas stations, utilities and other facilities."

"I hope that ten years from today I can stand here with Walt Disney again and look around at the wonderland that will have been created. For what greater achievement can man attain, what greater legacy leave his children, than to treat the natural resources that God has given with respect, to use them with prudence, to give man a place to find pleasure after the day's work is done? Together we will have done that," Governor Brown concluded.

Cub Scout Pack 222 of North Hollywood was so impressed with Walt's Great Moments with Mr. Lincoln at Disneyland that he was their unanimous choice to receive a den project, the Great Seal of the United States, which they designed with 45 pounds of materials, including beans, rice, mustard and sunflower seeds, millet, peas, barley and popcorn kernels. Eight den representing 64 boys worked on the seven-and-a-half by eight-foot mosaic. With Walt at the Studio presentation were, from left to right, Frank Struve, Glenn Brigante, Chuck Omo, Cubmaster Jim Brigante, Michael Orloff and Michael Omo.



Park And Pepsi-Cola Set Biggest Promo In Disneyland's History

One of the biggest news items for the much publicized Pepsi Generation came from Disneyland this Fall, where Pepsi-Cola's ad reps and the Park's marketing reps got together and set up that company's major 1966 promotion sweepstakes, the biggest lessee Disneyland tie-in in the eleven-year history of the Anaheim park.

The name of the game was to match

up Disneyland attractions, as they appeared on the Pepsi bottle cartons, with the proper titles. And for several families throughout the Western United States who correctly did so, the result was a weekend at the Magic Kingdom, with transportation provided by Western Airlines and Hertz Rent-a-Car wherever and whenever it was needed.

The ad campaign consisted of an advertising and publicity saturation of Western States like California, Arizona, Nevada, Utah, Oregon, Washington, Colorado, Idaho, Montana and Wyoming, and featured both contest publicity and Disneyland art in every possible media.

The promo was kicked off in September with television and radio spots on nearly 300 western stations and 1,000-line newspaper ads in most Western newspapers. In support of this were thousands of point-of-purchase displays, 175,000 mailed-out newsletters, over two million ad-decorated bottle cartons, four-by-six-foot posters on more than 550 Pepsi trucks, and over 350 thirty-sheet billboards in the Los Angeles area alone. By the time it was over, in late October, nearly 40 families had each received two nights at the Disneyland Hotel and two full days of free Pepsi and gratis Disneyland.

Disneyland Reaches Halfway Mark In Big Improvement Program

It's *A Small World*, the delightful musical cruise that enchanted 10,300,000 visitors to the New York World's Fair, took little time in establishing itself as a winner and new turnstile champ at Disneyland this Summer, chalking up 212,000 guests during a single week in August.

And into second place moved the Santa Fe trains whose route, always

an interesting panorama of Disneyland doings, has been considerably fired up with the addition of the *Primeval World Diorama*. Passenger figures per week were hitting well over the 170,000 mark as Summer Moved into Fall, nearly double the 1965 Summer tally.

The *Jungle Cruise*, long-time top capacity ride, set new attendance records, too, chiefly due, it is believed, to the opening of *New Orleans Square*, newest of the lands in the Magic Kingdom.

The sizeable capacity increase is the result of Walt's four-year, \$61,000,000 capital improvement program for the Park, begun during fiscal 1965 with the opening of *Great Moments With*

Mr. Lincoln and the marvelous Plaza Inn restaurant.

The program reached its half-way point, both in time and investment, during 1966, when *Small World*, *Primeval World* and *New Orleans Square* came into the operating picture.

All these will help keep pace with our ever-growing attendance, which is expected to increase from 6,700,000 this year to a whopping 7,400,000 by 1970. And for good reason: Magic Kingdom guests in the next decade will view attractions representing an investment of more than \$110,000,000 or six and a half times the \$17,000,000 original expenditure.

It's *A Small World*, the winner and new champion.



'Snow White' Sets Latin America Marks

As if it had never been there before, *Snow White and the Seven Dwarfs* came to Latin America during the Summer and set box office records that even the best 1966 pictures couldn't top. But it had been there before, in 1938, 1945 and 1954, and it not only bettered each of those previous performances, it

nearly equaled the total take of all three combined.

The most spectacular record was set in San Paulo, Brazil. During the first two weeks at the Ipiranga Theatre there, *Snow White* established an all time record high gross for any picture by any producer at any theatre in the entire country.

Similar records were set at the Los Angeles Theatre in Buenos Aires, Argentina, and the Censa Theatre in Montevideo, Uruguay, where *Snow White* outgrossed any previous Disney release

with the exception of *Mary Poppins*.

As Harry Archinal, Buena Vista supervisor for South America, pointed out, "Even though our animated features are re-released with the new generations of children in mind, it would be impossible to establish records like these without a large adult audience. Confirmation of this came in a photo taken of the crowd at the Los Angeles Theatre before a busy matinee. You really have to look hard to find children!"



Proprietor Guillermo Cynrulnik surveys the *Snow White* crowds at his Los Angeles Theatre in Buenos Aires.

'Wonderful World' Is Rated Most Popular Among Network Shows

Walt Disney's *Wonderful World of Color* has the greatest number of loyal supporters among the television network regulars, according to a relatively new approach to television audience research. TvQ is the name of the new plan. It might better be called TvLQ, for television loyalty quotient.

Technically, TvQ is a percentage which describes how many people who

have ever seen a program regard it as one of their favorites. Devised by Home Testing Institute, Inc., a market research firm based at Manhasset, New York, it undertakes to measure the opinions people have on the TV programs they see, from a qualitative, rather than a quantitative, standpoint.

Most rating services simply indicate within certain statistical limitations audience size and tuning habits. TvQ goes into people's programming tastes on a familiarity and popularity basis. In other words, *WWC* is more familiar and more popular with more people than any other program, says the report.

TvQ data for all network prime-time shows is supplied through a Home Testing Institute questionnaire which polls the viewing opinions of a national cross-section of families in 1,000 television homes. The sample, conducted each month, is representative of the total U.S. TV audience according to geographic region, size of community, income and household.

Heading the "watched-and-liked-by-most" list of individual shows and series on WWC, in turn, was the two-part historic adventure, *The Legend of Young Dick Turpin*.

Fabulous Sets Match The Fabulous Story In 'Happiest Millionaire'

They may not be noticed nearly as much as, say Greer Garson or Lesley Ann Warren when *The Happiest Millionaire* begins to roll for the theatre audiences, but the fabulous sets Walt chose for the marvelous musical will play their parts as richly as any human performer and thereby hangs a tale as interesting as the picture itself.

The sets were as splendid a lot as have ever been devised in, by and for Hollywood, consisting in the main of some \$450,000 worth of silken wallpaper, crystal chandeliers, walnut panelling and priceless (rented) antique furniture that, indeed, would have done even the interior of Anthony J. Drexl Biddle's home proud.

"We needed the wallpaper, for example, to frame and accentuate the beautiful and stately personality of Greer Garson who plays Mrs. Anthony J. Drexl Biddle in the story," explained Emil Kuri. "It was of the most expensive kind of silk brocade, brilliantly executed and yet neutral enough in color to fit quietly into the proud background, standing ready at all times to help Greer, and Lesley Ann Warren, and all the others with their millionaire-air roles.

"On the other hand," he continued, "we established strong masculine touches, matching the personality of Fred MacMurray as the rough, ready and rich Biddle, with the canvas-floor ring, and punching bags, and the fine organ for the use of his athletic Bible Class, you know."

Everything was designed to fill a role, and to complement players and screen-play alike. There were eight huge rooms, in all, plus a garden, including the drawing room, music room, library, kitchen, conservatory, carriage house, entry hall and upstairs hall, the whole just about filling the 28,340 square feet of floor space in gigantic Stage Two.

So careful were Walt and his designers to suit the real-life Biddle story to the film story that an important change was made in time, although few alive today would spot the difference from personal experience.

"The original Biddle home was built during the latter years of the Nineteenth Century and was furnished



The elegance of the Biddle world is exemplified in this exquisite set representing the Music room, above, in The Happiest Millionaire. Below is Anthony J. Drexl Biddle's thoroughly equipped gymnasium, a rugged room which is in significant contrast to the rest of the great house.



in the dark and heavy fashion of the early Twentieth Century," Kuri pointed out, "and Walt felt this was not in keeping with the atmosphere of our happy musical. Thus, we went back to the Georgian and early Victorian periods for our settings. As a result we kept faith with another day, while

keeping faith, too, with our light-hearted story."

So effective was the result that, at one point before production began, Greer paid a visit to the set, just to become acquainted with it, and found to her happy dismay that her new "home" was already acquainted with her.



Falling in with a bunch of alligators is easier than it looks.



The water proves a bit nippy for this man of Steele...

But he comes up smiling with George on a leash...

FAST FOOTWORK:

Dancer Steele Steps In Time With Alligator George

Tommy Steele, that ebullient young Englishman who set the world on fire with his rock 'n' roll in London, then encored a bit later with his *Half A Sixpence* on Broadway, mighty near met his match on the Disney lot a little bit ago when he danced with George, a snippy, rather sizeable member of the well-known alligator family.

"To dance with an alligator, you've got to be one of two things—out of work or out of your mind," says Vernon Scott of Tommy in his popular syndicated column for United Press International.

Because Steele is one of Britain's most popular performers, one can reasonably conclude that Tommy is out of his Cockney mind."

One way or another, Tommy forged ahead with preparations for his delightfully goofy dance sequence with old George, a semi-retired hoover discovered by Disney talent scouts at the California Alligator Farm in Buena Park.

Said Tommy before facing the cameras in *The Happiest Millionaire*, "if this dance sequence works it will be the most outstanding number in movie history. If not, people will be asking, 'Who was that idiot with the alligator?'"

Well, work it did, as one can see by the accompanying photographs—even if his dance partner's sole aim in life

was to nip off one of Tommy's twinkling toes or perhaps an entire leg.

This fact was a bit worrisome to Steele, who wondered at times whether his first American motion picture might also be his last. "You see," he says, "George hadn't done much in movies, except for a close-up in a Tarzan film. Besides, he's tone deaf."

Tommy, who confessed to feeling half-Seminole by the completion of filming, was not unaccustomed to encountering alligators in his dreams. "The other night I woke up after seeing myself prostrate on the floor while the trainer said to Director Norman Tokar, 'I've never seen an alligator do that before!'"

"You see," concluded Tommy, "one doesn't worry about whether an alligator will walk away with the scene. It's whether he'll walk away with you."

But with the cameras rolling, George performed like the seasoned trooper he is. The result will be a sequence audiences the world over will be talking about for years, for one reason or another.

Before boarding a jet for London and a date to film his smash Broadway musical, *Half A Sixpence*, there, Tommy had fully regained his confidence, "Dancing with an alligator," he said, "It's a snap."



And it's on with the dance. A bit stiff at first...



But then old George is a quick one, however you cut it.





Popular Mechanics took a look at Fred MacMurray in *Follow Me, Boys!* and decided he belonged on its Christmas cover, along with a special kind of holiday mobile, the character merchandising team created especially for the occasion. Left, photographer Floyd McCarty gets a line on Fred and, right, the way it will look in December.



'Follow Me, Boys!' Campaign Extolled By Trade And Press

Judging by the reaction from exhibitors and the trade press, alike, following a brisk ten-city set of Exhibitor's Family Previews, *Follow Me, Boys!* may be the best Christmas present Walt has ever delivered at the Yuletide box office.

The exhibitors loved the whole idea and, like the Studio, are watching closely our developing program for showing the feature at special pick-of-the-city screenings to be held in some 200 communities the country over on the evening of December 13. The project, to be announced in last-minute newspaper ads as "An Evening With

Walt Disney," will be invitational, covering a select cross-section of a city's population.

"The idea of the Previews worked like a magnet and over a thousand of the country's top buyers, bookers and circuit heads, plus their wives and children converged on the screenings from all over," reported Irving Ludwig rhapsodically. "We succeeded in winning over the exhibitors, who can be pretty blasé about product, by ringing the emotions of their wives and youngsters. The women were busy with their handkerchiefs and the offspring got so wrapped up in the doings of the picture's boys that they never left their seats to go out for popcorn refills."

Right on the heels of the tour de force came news that Radio City Music Hall, show window for the best of U. S. motion pictures the year through, has picked *Follow Me* as its piece de resistance for holiday time.

Meanwhile, the trade press, from Gotham to Hollywood, extolled the merits of the unusual campaign. Typical was an editorial in *Exhibitor*, written by publisher Jay Emanuel, who said:

"We are happy to add the observation that all the hoopla is well justified. Here is another Disney blockbuster for family audiences everywhere, with Fred MacMurray at his best, supported by a cast and story that provides the kind of fun for which the Disney name is famous.

"Nobody sells a film harder, and nobody sells a film better than the Disney organization. We attended the preview screening and meeting in Philadelphia, and Buena Vista president Irving Ludwig generated enthusiasm and excitement that will carry the picture to top grosses.

"It looks like a very merry Christmas for exhibitors everywhere."

'That Darn Cat' Wins Popularity Contest At Taormina Festival

The fine Italian hand of our man in Italy, Lionello Dottarelli, was much in evidence at the recent Taormina Film Festival, where an out-of-competition screening of *That Darn Cat* was accompanied by some fancy, European style hoopla.

According to Sam Steinman, who covered the gala event for The Hollywood Reporter, "Disney's *That Darn Cat* was the greatest success of the week with the public, closely followed by *The Oscar*."

"Americans, shut out at the Venice Festival in recent years, have gone along with Taormina. Darryl Zanuck, Liz and Richard Burton, Dino de Laurentiis, Yul Brynner and other V.I.P.'s were on hand to accept awards. John Huston took over a restaurant for his 60th birthday, and Disney covered the young folk with T-shirts bearing the Italian name of his film, *F.B.I.: Operation Cat*."

The shrewd Lionello had the details in a letter to Cyril Edgar:

"Just a few hours ago the projection of *That Darn Cat* was held in the magnificent setting of the Greek Theatre in Taormina and I want to write you immediately to send you details of the promotion organized for it.

"From the time we arrived, my assistant, Adriano, and I became sandwich men, because we immediately put on shirts with *F.B.I. Operazione Gatto* emblazoned on them, causing a great sensation with the press, visitors and locals. After we had been down Main Street everyone was asking for these shirts so our supply was completely used up.

"Adriano immediately taught the band at the local night club how to play the theme song from the picture... he is a first-class guitarist... and they included it among their numbers, so when the screening was held, everyone who is anyone had already heard the music.

"The film was screened before an audience of 15,000 people made up of local and surrounding dignitaries and visiting celebrities. The audience was extremely elegant, with the men in dinner jackets and the women very chic.

"Before the screening, Silvana Giacobini, who presents children's television in Italy, pointed out that Walt Disney had won a David di Donatello prize - Italy's highest film award - in 1956 for *The Lady and the Tramp*. As Silvana finished her speech, five children wearing the famous shirts rushed onto the stage carrying an enormous bouquet of flowers for her from Syn Cat. We chose the youngsters from among the Mickey Mouse Club of Taormina, and Adriano had made sure that they had plenty of Cokes and ice cream.

"Before the projection started the title song was broadcast in Italian. There was constant laughter and applause during the screening and the evening was a hundred per cent successful.

"This morning the critics confirmed that *That Darn Cat*, together with the Oscar-winning *Shop on Main Street*, were the two best pictures shown during the festival.

"After talking to the audience, we were more convinced than ever that *That Darn Cat* would be a great commercial success in Italy."

That Darn Cat was set for Italian release during the Fall.

F.B.I. T-shirts: They look better on some than most.



'Welcome To Flardu, We Like Your Moovys,' Write The First-Graders

The first grade at Pine Hills Elementary School in Orlando, Florida, filled with 5- and 6-year-old devotees of everything Disney, may have a bit of a way to go in the spelling department, but their letters to Walt leave no room for doubt as to their feelings re Project Florida.

"Dear Mr. Disney," wrote one, "I am glad that you are coming too Flardu. I like the Mewvey uv Merey Poppis. We mit get too come too Disney World. Love, Carol."

Sarah licked her pencil and set down another memorable paragraph of greeting: "Dear Mr. Disney. I like your moovys. I will be glad when Dizny World is bilt. I like the rekird that you made uv Mary Poppins."

Kelley showed everyone a thing or two in creative writing when he wrote, "I like Mary Poppins mooves. I liket Pinokeo. I like Cnarla. Love."

Susan Schauble, who wrote an article on the letters for the Orlando Sentinel's Sunday magazine, says "Cnarla" means "Cinderella." And Susan got that information, probably, from the children's teacher, Mrs. Evelyn Howell, who encourages the endearing young project.

Tammy's entry is probably the most endearing.

"I liked Merry Poppins I love you," she wrote with care. "I am comeing down wen you have belt Disney Lan. Love."

POOR POOH:

Success Brings Him Into Hands Of The Heffalumps

Now that all the major box office returns have been tallied for the remarkable run of *Winnie the Pooh and the Honey Tree*, it appears, without peradventure of a doubt, that Winnie has reached screen stardom in his very first movie. His adventures with Christopher Robin and all their animal pals hit audiences right where they laugh the hardest, resulting in an irresistible clamor for more of the playful doings in the Hundred Acre Wood.

The highly gratifying response has spurred Walt to go ahead with *Winnie the Pooh and the Heffalumps*, scheduled

to begin production in January, with Woolie Reitherman again directing and Larry Clemmons adapting a cartoon-play from the A. A. Milne stories.

Pooh's old cronies, Owl, Eeyore, Rabbit, Kanga and little Roo are part of the fun again, and more prominently featured in the whimsical menagerie will be Tigger, the bouncy tiger extrovert, and timid Piglet.

Dick and Bob Sherman will have five tuneful ballads in *Heffalumps* for Winnie, as he comes up against a series of fur-raising disturbances like a Spring storm that threatens to destroy his

honey supply, and a bad dream in which he is phantom-pursued by weasel-like Woozels and elephant-shaped Heffalumps.

The specters change in size and color, multiply, add extra heads, tie themselves in knots and become pretty much of a general nuisance to Pooh, because whatever he may covet, they love it—especially honey. Winnie gets a chance, though, to show his true stuff when, during flood conditions in the wood, he rescues Piglet from going over a waterfall.

"Oh, no!" says Pooh, "any lumps are better than Heffalumps."





When the chips are down it's Eddie Robinson time.

Studio Is Due For A Thrill A Minute With Ed G. Robinson

When a feature motion picture called *A Thrill A Minute* begins to gun its way through our sound stages, the Studio may be in for just that because,

coming aboard with all his old snarling, cigar-biting gusto will be none other than the great Edward G. Robinson, who once more will abandon his paintings and other objets d'art to hurl himself against heroes and heroines alike for the Technicolor cameras.

There hasn't been anyone to match the on-screen menace of the heavy-faced movie hood since he left Broadway in 1931 to play the title role in

Little Caesar and went on to become the most-sought-after screen mobster of all time.

But, as almost everyone knows, the Hollywood tough guy is in real life a sophisticate who wouldn't carry a rod or rub out a mobster if his life depended upon it. He is a gentleman who digs top art, see, and he has been accused of buying and selling paintings by dead Frenchmen like youngsters trade postage stamps. In 1957, for instance, he sold a big hunk of his collection to the Greek shipping magnate, Stavros Niarchos, for a nifty \$2,500,000, and he's still got a houseful of goodies.

Oddly enough it was the unique combination of Robinson's high brow hobby and his scary kisser that made him Walt's one and only choice for the role of an old fashioned, big-time hood whose last big caper is the theft of a priceless art treasure in *A Thrill A Minute*.

The good guy who louses up the big heist and Edward G. along with it is a fancy dan actor, played by Dick Van Dyke, who is mistaken for a West Coast killer and finds himself wound up in a plot that can cost him his life. For Dick it is the case of an actor who must act out the role of an actor acting out the role of a killer convincingly enough to prevent his own demise.

The tough-guy role was made for Eddie Robinson, who smokes cigars on or off stage, good, bad or indifferent, and who is just now chomping on a stogie in avid anticipation of getting back into the heavy business this one more time.

At Disneyland It's Fun To Be A Horse

Five years ago Carol Spaeth, a blue-eyed blonde with a peaches and cream complexion, broke the all-male mule skinner tradition at Disneyland, paving the way for eight more equestriennes who now lead mule trains through Nature's Wonderland.

This year Carol did it again. She became the Park's first female surrey driver.

Wherever they may be, of course, young women add a most pleasant touch to rides and events. The Mule

Train Adventure, being no exception, has been made especially popular.

"This is partly true, I suppose, because it has eliminated some superstitions about the cordiality of mules," says Owen Pope, Disneyland's Pony Farm director. "When a gal can handle them, they may not be so mulish after all.

"But mule-handling, and surrey driving, are not jobs for dudes or drugstore cowgirls, either. Disneyland's horsewomen are working hands, who care for their animals when they're not guiding them down the Frontierland Trail.

"Outside of working hours our female wranglers are housewives and mothers, or college students; but each

has had experience riding and working with animals."

Carol Spaeth, for instance, grew up on a California ranch and has won many horse show and rodeo events, including a 100-mile endurance ride.

In an age when horse cars are just a memory elsewhere, working stock remains an important part of Main Street, U.S.A. The Park has 15 draft horses, 16 ponies, 98 mules, and 60 burros, all stabled at the Pony Farm.

And although they must work for a living, Disneyland's horses must be the happiest in the world; because not only do they put in just a four-hour day, and get two days off a week (with oats), but they can get bossed around by all those beautiful girls!

Peter Ustinov Rolls In To Play Ghost Of Captain Blackbeard

One of the most recent arrivals on the lot is none other than the ubiquitous Peter Ustinov, a man of many sides who just now is adding still another, ectoplasm. In view of Peter's roly poly corporeality, this might seem out of character. But Walt, who is no mean magician himself, manages the trick nicely for an extraordinary feature now on the boards called *Blackbeard's Ghost*.

Blackbeard, you may not remember, was also known as Edward Teach, a name bequeathed him by a doting mother in the halcyon years before the man grew up to become one of the most predatory pirates on the seven seas. But Walt's Blackbeard, a la Ustinov, is a more likable, bumptious sort of fellow with a ghost's penchant for mischief, like manipulating the results of a track meet or tormenting a fine young couple who, with the witlessness of Teach's mother, bring him out of an old warming pan and limbo.

As for Peter, the man of flesh, it will be the first time in several years he has undertaken an acting assignment *per se*, without getting involved in other creative aspects of a picture, such as writing, directing, producing. Besides appearing as an actor and mimic in countless movies, plays and television shows, and raconteur on recordings, he has written eighteen plays, seven movie scripts and seven books. He has di-



Peter Ustinov takes a look at Blackbeard from an earlier movie.

rected six movies. He periodically writes feature articles for magazines in the U. S. and abroad and likes to draw and paint well enough to illustrate a book, as in the case of a recent publication, *A Poodles-Eye View Of History*.

Apparently the jolly, green-eyed giant of the entertainment world can do just about anything he puts his mind to. So how does he handle so many careers?

"One relaxes me from another," he explains. "I never take on a project I don't like. Acting is more immediately exciting than writing, but writing is a more substantial achievement."

Speaking of substantial achievements, how about playing a ghost?

"Nothing to it," he says, "if you get the right camera angles. Everyone has a certain amount of spirit. It's simply a matter, then, of getting it on film. Right?"

Sears Steps In With Licensee Project For Mexican Association

In the interests of achieving bigger and better promotions, Disney merchandising and publishing licensees in Mexico have banded together to form the Association de Concesionarios Walt Disney, a new organization patterned after the highly successful Disney Licensees Association of Japan.

Formed by Carlos Bustamante, the Disney merchandising representative in Mexico, the association will work towards maintaining and controlling the

quality of Disney merchandise. It will be especially helpful in organizing promotions, such as the coordinated release of merchandise to coincide with the release of a film.

The first step in this direction has just been concluded. Negotiations were successfully held with the management of local Sears stores, resulting in the establishment of a "Seccion Disneylandia," i.e., a Disney corner in their main store in Mexico City. The *seccion* will handle exclusively Disney character merchandise, and Sears has agreed to purchase merchandise from all of the Mexican licensees. When the licensees produce merchandise based on characters from animated films concurrent to their theatrical release (such as the upcoming release of *Winnie the*

Pooh and the Honey Tree), the film will, of course, gain tremendous exposure. And, if the project proves as successful as the Sears people are convinced it will, similar sections will be established in all the other stores in their chain in Mexico.

O. B. Johnston, our vice-president in charge of merchandising, and George Sherman were present at the home of Carlos Bustamante when the charter was signed. Over 250 guests, representing most of the Mexican licensees, attended.

Luis Fernandez, a book publisher, was elected association president. Vice-presidents are Max Shein and Bernardo Chayet. Ernesto Duhart, of Editorial Novaro, is treasurer. Carlos Bustamante will act as secretary.

Ben Stahl, Artist Turned Author, Wrote 'Blackbeard's Ghost'

It is not unusual in Hollywood to wear two hats. Taxi drivers do it, playing bit parts between stints at the wheel. Script writers and producers do it, filling both roles in hyphenated splendor. But Ben Stahl, who wrote a book, wears two studios, so to speak. One is for painting, the other for writing. And thereby hangs a tale about a tale called *Blackbeard's Ghost*.

As a painter Stahl is experienced and famous. As a writer he is inexperienced and famous. *Blackbeard* is his first book. All Florida, the TV magazine published in Ocala, Florida, carries an article on the Stahls and a picture on

the cover, for Mrs. Stahl is a painter, too.

Artist-author, author-artist Ben Stahl today moves freely in two worlds that no longer are as separate as they once were. Almost de Vincian in versatility and creativity, he has built a study and a studio near the entrance to his expansive Sarasota, Florida estate. When he enters one building, he dons the hat of a writer. His presence in the other permits him to concentrate on painting alone.

Stahl has a rich and colorful vocabulary, a boon to any writer. But, beyond this, he has an especially valuable asset — his illustrator's eye. He visualized every scene in *Blackbeard's Ghost* in great detail, and then translated this into words on paper. And so the story of the burly buccaneer grew.

Commissioned by Warner Brothers to paint a portrait, Ben took along a copy of his nearly completed book man-

uscript to Hollywood and showed it to Walt over the luncheon table.

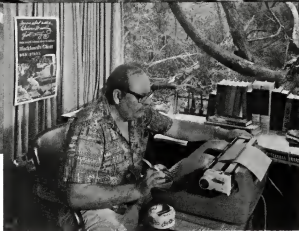
Three days later Walt called to say he was interested in the film rights. The same day Austin Olney, editor of Houghton Mifflin, wired that his company would publish it.

Why *Blackbeard*, instead of Captain Kidd or any of the other villains who plied the pirate trade on the Spanish Main? "Because Edward Teach, alias Blackbeard, was the craftiest rogue who ever buckled a swash," says Stahl, "and yet he had a streak of fun and humor in him that made many of his victims almost forgive his outrages."

With *Blackbeard* locked up in print and production filming, Stahl, not one to sit back on his royalty checks, has signed a contract for a book on art and has a sequel to *Blackbeard's Ghost* in mind. Since he has become a writer, no one can be sure which talented side he will display next.



Ben Stahl with some of his best-known paintings, now on permanent display in the Museum of the Cross in Sarasota, Florida, above, and Ben with a few thoughts on *Blackbeard's Ghost*, right.





Scrooge McDuck picking up a million bucks or so.

INTRODUCING:

Scrooge McDuck, Newcomer To Cartoon Films

It isn't very often, in these fast-moving days of multi-million-dollar live action productions, that a cartoon character makes it into the movies and yet, as you might guess, a member of Donald Duck's hardy family has done just that.

His name is, suitably, Scrooge McDuck, the penny-pinching multi-billionaire uncle of Donald for twenty years in comic books, who now takes his three nephews on a tour of his money vault and gives them a lecture on money-making in Walt's newest educational cartoon featurette, *Scrooge McDuck and Money*.

When not working at the Studio Scrooge lives in a gigantic money bin in downtown Duckburg, where he keeps a few million dollars around as petty cash. His main offices and living quarters are here, but he has auxiliary money bins throughout the world to hold his multi-billions of dollars in financial backing for his various business holdings.

A self-made duck, Scrooge owns lead mines, iron mines, zinc mines, tin mines, gold mines, diamond mines, railroads, factories, rocketships, oil wells, breakfast food companies, deserted islands, islands that aren't deserted; in fact, there are few types of business holdings that Scrooge hasn't had at some time or another.

The foundations of his fortunes are rather obscure, although he has been heard to speak often of his adventures in the Alaskan gold fields. And possibly there is where it all started.

Scrooge's favorite hobbies are counting money and bathing in it. If he faints, he can usually be revived by waving money under his nose, and as he has often said, "There is nothing more refreshing than a brisk money rubdown with a few hundred thousand or so."

Generally, Scrooge is imperious, short-tempered, and, of course, terribly stingy. But, next to money, he is most fond of his three little nephews, Huey,

Dewey and Louie, and there are few things he'd rather do than show off the McDuck Money Bin to them. But, in keeping with his penny-pinching penchant, he never gives them anything for free. According to his philosophy, "Nothing good is ever free."

In 1947 Scrooge was discovered by Walt as a comic book character for a Donald Duck comic, *Christmas on Bear Mountain*. It made him a tremendous success. Six years later, in 1953, he got his own quarterly comic magazine, now a bi-monthly and the company's biggest selling comic book.

In recognition for this, and partly because he claims to know everything there is to know about money, Scrooge was chosen to make his movie debut in *Scrooge McDuck and Money*.

Besides lecturing, and ogling mountains of money, Scrooge sings and dances in the picture, and generally makes merry for, after all, he is the richest duck in all the world.

Worldwide Disney Comic Book Readers Soar To 54,000,000

A new record, worldwide, for Disney comic book readership has been established with the addition, during the Summer, of publication in Greece, Turkey, Italy, France and Mexico which, according to publishers' research, brings total circulation over the

globe to a mammoth 15,000,000 copies a month, representing a readership exposure of 3.5 persons or more than 54,000,000 souls, young and old.

A big factor behind the new high mark has been a three-way cooperation between company, country and publishers. For example, Italy prints a magazine for itself and France, Greece, Chile and Turkey then pick up the same material for use in their magazines.

Several publishers have included short articles with their Disney for-

mats on local history or current events, while others have supported clubs that readers can join by subscribing to the magazine.

Various magazine activities include ski trips, contests and prizes. One publisher maintains a card file on all of its readers' birthdates, sending each of them a birthday card every year.

And the future looks even better. For example, Yugoslavia, India and Chile each plan to produce new comic books before the end of 1966.

ODE TO THE OCELOT:

He's A Lot Of Cat, And Growing Fast As A Parlor Pet

Seen at a distance, the ocelot might pass for a small leopard or jaguar and there and then would end his chances of ever becoming a house pet, for which role he is just about as admirably suited as one of the species has been for the role of *Joker*, the *Amiable Oce-*

lot on *Walt Disney's Wonderful World of Color*.

It might come as a surprise to a good many people, including *Joker*, who is only an actor, that the feline, ocelot, is rather swiftly becoming a popular pet in these United States, chiefly because

he strikes a nice compromise between lion and house cat: big and impressive looking (although not *too* big), yet small and lovable, (although, again, not *too* small.)

Joker's job application, when he was first being considered for *World of Color*, had him weighing 35 pounds; standing 16 inches top of his head to the floor; three years old, and single. His favorite hobby is leaping straight up, eight feet into the air, which could prove somewhat painful in a small apartment's living room. And he likes swimming pools for working out.

His choice of food is poultry, which the Studio found in abundance at the supermarkets, and his pet likes are riding in motorcars and speedboats. His greatest dislike is being mistaken for some of his larger and less sociable cousins, like lions, jaguars and so forth.

Coming originally — and not so long ago — from the wilds of Central and South America, *Joker* and his ilk are deceptively strong and lithe. But they are easily trained, provided, of course, the intelligence of the trainer is greater than that of the trainee.



Little big cat on the threshold of a wonderful world.

THE CUSTOMERS' CARIBBEAN:

Swashbuckling Experience In The Cards For Disneylanders

To the otherwise well-ordered and generally civilized precincts of Disneyland there soon will come as mean a crew of blackhearted swashbucklers as ever assailed the Spanish Main, a hard-nosed, hell-bent, heart-chilling pack of two-legged wolves who will do their worst for Park customers as *The Pirates of the Caribbean*.

This ride, a 15-minuter, is as yet under the builder's hammer, its non-paying occupants — 66 humans and 56 animals — receiving their final cueing from WED's own crew of imagineers. For this will be an Audio-Animatronics adventure of the first magnitude.

On opening day, the date as yet not set, a flotilla of flat-bottomed boats, known to the shipping trade as bateaux, will begin their endless closed-

course journeying which, with each capable of carrying 20 souls, should put as many as 3,600 paying voyagers through the pillaging every fire-scorched hour.

The breath-taking experience will begin with a fall down a waterfall, smack into an eerie cavern trip wherein each shuddering ticket-holder will be constantly reminded that "dead men tell no tales" by a ghostly voice from nowhere.

From then on you may wish you were careening down the Matterhorn or watching a purely local gun fight on the ramparts of the Golden Horseshoe. It will be "look alive to stay alive" with cannon balls hurtling across a beleaguered Caribbean port and spewing geysers of water as they "hit" within a foot or two of each boat.

When the bateaux move past a burning village their occupants will see pirates dunking the local magistrate in a deep well shouting "speak up, ye bilge rat, where be the treasure?" The town's maidens, fair ones and not-so-fair, including a difficult-to-lose 300-pounder, are being ruthlessly auctioned on the steps of a bridge, while further on, in a swinging courtyard, pirates are chasing ladies — and ladies are chasing a few surprised pirates.

And so it will go, everything ablaze with fire and action, until the guests find themselves in a narrow tunnel, its interior on fire, and just ahead the town arsenal ready to go up in a paroxysm of heat and noise.

Teachers' Magazine Carries Interesting Interview With Walt

The opinions of no one in the entertainment industry are more industriously sought after than those of Walt, whose family type motion pictures and television shows are so often held up as examples of what all filmed product should be.

Recently the Valuator, an official publication of the California Teachers Association, Southern Section, ran an interview with Walt covering many things, including film production. Here is how part of the story went:

Valuator: Do you find that producing children's films is limiting?

Walt: Our films are for everyone! We make films that children can enjoy along with their parents. In some ways it is a benevolent trap — and a very happy one for us.

Valuator: Is there any way Holly-

wood can serve the sophisticated tastes of adult audiences without sinking into vulgarity?

Walt: Producers constantly underestimate the intelligence of the audience. They feel impelled to take that "extra step" to slap the audience with a crude scene or a four-letter word. Yet, if essential to the story, the same effect can be obtained subtly. Audiences today are better educated, more aware; there is no need to scrawl every idea on the screen for them.

Valuator: Is there need for film censorship or movie classification?

Walt: I don't believe in governmental censorship. This usually means one or two people deciding what the public will see. The best censors are the public. Audiences have a way of ultimately rejecting sordid or tasteless film. The biggest boxoffice hits of all time will be *My Fair Lady*, *Sound of Music* and *Mary Poppins*, films which can be enjoyed by sophisticated adults or by children.

We have a loyal audience and we tailor our scripts to them. In fact we

are one of the few studios which create original stories. We emphasize good taste and imagination . . . We are sensitive to the feelings of our audience — to their ideals, their race, or religion. We avoid vulgarity, because this is the most destructive thing that can happen to an artist, or for that matter, the audience.

Valuator: How do you react to the negative approach toward life evident in some Hollywood films?

Walt: Many fine films are produced by people with a strong ethical sense of responsibility. There are always the malcontents, or the "fast dollar" boys who rely on sensationalism.

Unfortunately the Hollywood studios are no longer run as tight, paternal corporations. They've become financial backers and distributors who purchase a "package" from a producer. There is no longer an attempt to sustain a consistent image for quality. Studios in the 1930's and 40's under the leadership of Louis B. Mayer or Jack L. Warner were sensitive of their reputation among audiences.

When Walt and his star-studded cast gathered for a formal portrait on the set of The Happiest Millionaire, all make-up, costumes and smiles were in the best of order for photographers Bob Coburn and Eddie Jones. Once the formal photo was taken, a quip from the ever-alert mind of Tommy Steele set the distinguished gathering into a round of laughter. Another hasty click of the camera resulted in this happy informal shot of Walt and his Happiest-ever cast who are left to right, Gladys Cooper, Lesley Ann Warren, Greer Garson, Fred MacMurray, Geraldine Page, John Davidson and Steele.





Old Ad stands empty, all cleared for action.



A bulldozer makes the scene with devastating effect.



In nothing flat, new Ad is alone and hard at work.

Bulldozers End Career Of Park's Old Ad; New Building Takes Over

Old Ad is dead; long live Ad! This is part of the story at Disneyland, where changes are taking place apace these years and the old Dominguez house has at last gone down in a crumble of plaster and a cloud of dust, giving way to the sovereignty of a cracking new Administration building, much bigger and squarer, and representing the latest in office buildings.

Old Ad, as the long-time headquarters of Park administration has been fondly known, bowed before the bulldozers recently, making way for the

raising of a New Tomorrowland. The Dominguez house, its purpose lost with the completion of new Ad, was sitting just about on the center mark of a fabulous futuristic Space Mountain now on the drawing boards.

Old Ad was once the home of the family of Ron Dominguez, the Park's manager of operations, and headquarters for the sizeable orange grove that had to come down, too, to make way for Disneyland in the first place. The house stood for nearly a dozen years in the midst of employee parking lots, behind the facade of Main Street, serving in great part as the Park's administration center, although it had become to be by no means wholly adequate as housing for everyone's desk.

New Ad is a 200-room affair, three stories high, and containing some 100,000 square feet of floor space. Actually there are two office buildings, each 450

feet long, and each paralleling the Santa Fe tracks, one on the inside and the other on the outside, with the Primeval World Diorama structure sandwiched between.

Company officers and a great number of departments and/or divisions occupy new Ad, including marketing, purchasing, personnel, accounting, payroll, entertainment, labor relations, special projects, research, wardrobe, merchandising, operations, security and so on. Publicity is back in the City Hall, and Joe Fowler's office has taken over the publicity trailer.

Among those who stood sadly by as the bulldozers went to work on old Ad were Ron and his parents, Mr. and Mrs. Paul Dominguez. "I'm not usually very sentimental about things," Ron says, "but I must admit it was a nostalgic moment for us that day. It all happened so quickly!"



Editors from both magazines and newspapers flew out in the Gulfstream on one of the recent press visits to the Studio, Disneyland and WED, and, as the piece of resistance, had lunch and their picture taken with Walt. From left to right they are Charles Collins, travel editor of the *Milwaukee Sentinel*; Mrs. Collins; Karl Hoffman, editor of *Jack and Jill* magazine; Mrs. Hoffman; Mrs. Ralph Martin; Ralph Martin, *Seventeen* magazine executive; Robert McMurtry; Mrs. McMurtry, fashion editor for *Seventeen*; Edwin Miller, *Seventeen's* entertainment editor, and Mrs. Miller, editor of *Dance* magazine. An all-magazine tour, representing top books like *McCall's*, *Esquire*, *Glamour* and *Argosy*, was scheduled for late October.

LETTER FROM LONDON

The recent centering of control of European administration in London, plus the increasing activities of the manifold operations of the Walt Disney Organisation, has necessitated the acquisition of still more office accommodation. A complete floor of 83 Pall Mall has been taken over.

Only a year or so ago, a new building in Pall Mall Place was leased to accommodate the over-spill of staff and newly created departments, unable to be housed in the company's chief offices, situated on four floors of 68 Pall Mall.

The future disposition of the departments in the three buildings is as follows: In 68 Pall Mall, the directors, sales, publicity, overseas sales and the secretarial departments; in 1A Pall Mall Place, accounts and technical departments, and a private theatre, and in 83 Pall Mall, the merchandising, publishing, music, records and 16mm divisions.

* * *

Walt Disney Productions Ltd. has announced the appointment of Michael Bell as manager of the merchandising division for the United Kingdom, in succession to Peter Woods, who left the company at the end of September to take up a new appointment in the toy industry. Peter, who has been with Disney in London for ten years, leaves

with the good wishes of the directors, his London office colleagues and executives at the Burbank Studios, on his new business venture.

Michael Bell, who has taken up his appointment with Walt Disney Productions, has had extensive experience in sales promotion, advertising and marketing. He was managing director of Arks Publicity, prior to rejoining Pye Ltd., in charge of its subsidiary, H. C. Banham Ltd., and as director of other Pye subsidiary companies.

* * *

A great filip to the merchandising side is expected from the recently completed deal with Associated Rediffusion television in London. Starting from the end of September, a twice-weekly Disney programme, Tuesdays and Fridays, under the title of *Disney Wonderland*, will be telecast on this major commercial station and fed to other stations in the United Kingdom, with the programme embracing all the facets of our vast store of material previously used in the Mickey Mouse Club show.

* * *

Walt Disney is launching his own record company in London to manufacture and sell children's records on the British market. In America, records made for children are one of the few stable factors in an industry that is characteristically erratic. The Disney Organisation feel that they will be introducing this stabilisation into the

British market with their records that are specifically made for children.

The first release, in October, was to be six of a series of *LITTLE L.P.'s* - a unique Disney combination of a 24-page full-colour book, and a 33-1/3 r.p.m. 7" record with the story only on one side and two songs on the other. This means that a child can follow in the book exactly what is spoken on the record, and then listen to the songs. The first 6 titles to be released will all be firm Disney favourites—*Mary Poppins*, *Snow White*, *Lady and the Tramp*, *Peter Pan*, *Cinderella* and *Alice in Wonderland*. On all, the two songs on each disc are from the film's original soundtrack.

As well as music from his famous films, Walt Disney has also recorded many other children's favourites and these will be released in L.P. and E.P. form next year, and as "Storytellers," in which songs are linked by a narrated story. Included will be an album of French songs recorded earlier this year by Maurice Chevalier in Paris, a storyteller version of *The Sound of Music*, just recorded for Disney by Mary Martin in London, and a storyteller of the *Great Ballets*, also recently recorded in London and featuring the Royal Covent Garden Orchestra.

Distribution will be through E.M.I., a company with whom Disney has had a happy and successful relationship over many years.

— Arthur Allighan

Pretty German Girl Named Disneyland's Tour Guide Of Year

To Disneyland's lucky, lovely tour guides, whose place of work is in a Magic Kingdom, there is nothing in the year like the night they meet at their annual banquet to salute a year well done, in general, and the best girl among them, in particular, dubbing her regally as Tour Guide of the Year.

For 1966 she is Rita Walther, 25-year-old brunette from Wertheim (pronounced Vart'him) in Germany, the fifth young lady to be so honored and the second from a foreign land.

A United States resident for two years, Rita originally came to this country with a cosmetology degree and the idea of being a beautician. But more than anything, she wanted to meet people, increase her knowledge of the English language and, at the same time, keep up with her German speaking ability. One and a half years ago she was offered a job at Disneyland. She grabbed it without a second thought to cosmetology.

Says Rita, "Now I am not only keeping up with both languages and meeting lots of people, but I have made many wonderful friends and have even kept up with my beautician skills by giving some of the guides hairdos. It's hard to believe a girl can come from a foreign country and get all of this. It has certainly proven to be a small, and wonderful, world to me."

The Tour Guide of the Year program was established in 1962 and is entirely paid for by the guides themselves.



Rita Walther as she heard the good news.

The tour guide system itself goes back to 1958 and has filled its ranks with a great many bilingual girls who have Japanese, Chinese, German, French and Swedish ancestries, the

better to handle visitors from afar. Each year the result in talent is an array of beauties whose backgrounds are as nearly assorted as those of the dolls and toys in the Small World ride.

New Coordinated Plan Facilitates Production Of Books In Europe

To help achieve a more complete and economical distribution of Disney books in Europe, O. B. Johnston has established a system of mutual cooperation between European publishers, a plan that is saving them a good deal of money and one which has resulted, at an early date, in a more comprehensive publishing program for Disney.

O. B.'s office at the Studio attributes to the program an increase in the number of titles released from 275, in 1964, to 425 in 1965. A country-by-country check shows that the heaviest increase in numbers of titles occurs in countries where publishers are cooperating with each other both in print runs and the creation of new titles.

The plan, coordinated by Bartel van de Velde, takes advantage of the virtual elimination of tariffs formerly levied by Europe's common market countries, permitting the economic shipment of both black-and-white and color plates for offset printing, the most popular method on the Continent.

"Basically, the whole idea is the production of one, instead of several, sets of plates for all publishers. One plant purchases the positives, makes up the plates, and then runs off copies ordered by other publishers, thus reducing everyone's cost. If, in some cases, production schedules do not coincide, then positives are used," Bartel said.

A good many Disney titles are created by European publishers, in which case Mr. van de Velde relays the information to Disney publishers in other nations to keep every company concerned completely in the know on title availability.

Little Prince Hiro Essays First Lone Outing For 'Bambi'

For publicity purposes, as for any other in this topsy-turvy business, you can hardly do better than enlist royalty on your side, and this our Tokyo operatives have consistently continued to do.

The latest in their stratospheric-level enterprises was the inviting of Prince Hiro to the recent charity showing of *Bambi* and *The Tattooed Police Horse*, as reported by Mamoru Morita who, with Alex Caplan and Tosh Ishikawa, was on hand for the little prince's first outing as a celebrity.

"I dare say," writes Mamoru, "no-body else but only Disney could enjoy

this kind of honor. *Bambi*, to be reissued nationwide in Japan, was the first motion picture film to be seen in a public place outside of the Palace by Prince Hiro, the first son of Crown Prince Akihito, who reached six last February and is now a first grader in the Peers' school.

"This took place when we had a charity show of *Bambi* to raise funds for Boshi Aikukai, a foundation in aid of mothers and children, with Princess Mikasa as President with the support of the Imperial families at the Kudan Kaikan Hall in Tokyo.

"Prince Hiro is understood to be quite familiar with Disney pictures as most of our cartoon and nature features have been screened in the Imperial Palace for the Emperor's family but never before to this date did he

come out to see and enjoy a picture sitting with the public.

"He was greeted at the entrance of the Hall by Prince and Princess Mikawa, Mr. M. Arai, Chairman of Aikukai, Alex Caplan and Tosh Ishikawa. His father and mother were not with him and he was accompanied only by his aide and nanny but he was so well composed of himself and behaved so naturally that we were really impressed with his charm. Just like a child of six, however, he seemed deeply interested in the live dummies of Mickey Mouse and Donald Duck lined up with the red-coats to greet him at the entrance."

The event was well covered by television, radio, the daily papers and the magazines, including the slick weekly, *Shukan Josei*, and the women's weekly, *Josei Jishin*.

Prince Hiro on his way, proudly, to meet Bambi at the Kudan Kaikan Hall.



Golden Oak Ranch Proves Popular With All Of Studioland

To the heavy traffic that swings along double-laned Route 14 to Newhall, the colorful high-hilled country of grass and trees to the right, going north, might not instantly be recognized as probably the last frontier in Hollywood's realm of daily motion picture locations.

Other nearby locations do continue to host casts and crews, out to shoot scenes representing the world of anywhere. But all have been suffering from a growing malady — the encroachment of housing developments that sprout with the interfering paraphernalia of civilization, such as high-rise buildings, television aerials and telephone poles.

The 720-acre Golden Oak is getting a better shake since, through Disney foresight, it is covered from invasion on all sides either by federal property, Disney-owned hills or, to the south, a 38-acre spread presented to the California Institute of the Arts by the company in 1965.

The original idea was a daily location spot for Disney pictures and television. But, since the ranch's purchase in 1959 by the company, nearly every impor-



The ranch becomes Hickory (Pop. 4951) for the flag-raising in Follow Me, Boys!

tant studio and producer has used it at an increasing pace so that today one can hardly find a workday that someone's camera isn't grinding away at someone's star and story.

With nearly 400 acres of hills, 100 acres of woodland, more than 200 acres of pastures and a small lake, all maintained solely for motion picture production, the ranch is probably the most versatile of all, too. At least several different movie-making companies seem to think so. In the past year a score of companies filmed five features, twenty television shows, and thirteen televi-

sion commercials, in part or in their entirety, on Golden Oak property. In the seven years since its purchase, Disney crews have spent 134 days filming various parts of 21 different pictures there.

The beginning of the ranch's story goes clear back to 1847. It was then and there, beneath a huge live oak, that gold was first discovered in California. Now, more than a century later, the tree still stands and the property looks nearly as wild and untamed as it did in those early days, a fact that seems to be having a lot to do with making it a golden proposition once again.

CHEERS FROM CHERYL:

Pretty Miller Girl Adds Christmas Seal To Titles

Cheryl Miller, one of the Studio's most pleasant surprises a couple of years ago when she turned up for a secondary baby sitter role in *The Monkey's Uncle*, hasn't wasted many seconds in climbing the Hollywood ladder to fame in the interim.

Monkey's Uncle was not only a huge success for Walt but for Cheryl, too, who promptly became a Disney-sponsored Hollywood Deb Star, and won herself a leading role in a funny feature called *Clarence*, *The Cross-Eyed Lion* for Ivan Tors which, again, got her a steady job in Tors' perennial *Daktari* on television.

But more than that, the traffic-stopping blonde who is as batty about church work as she is about acting, has been named Queen This and Miss That, willingly lending a pretty hand to an

assortment of fine charities and special events.

In the wonderful world of sports, for instance, Cheryl, who once ran the 50-yard dash in a sizzling 6.5 seconds, reigned as queen of the Dodger Stadium Golf Show, the Little League Jamboree, the Dunes Golf Tourney, the East-West Valley All-Star Football game and the World on Wheels in rapid succession, and was named mistress of honor at the Santa Anita/Western Harness Racing Association show and Miss Beverly Hills Kennel Club. During the past year, her pretty face has appeared in the sports sections of Los Angeles newspapers more times than Sandy Koufax.

Since she is an accomplished musician specializing in, of all things, singing Hebraic jazz, it was only fitting

that Cheryl serve as queen of the Valley State College Combo Clash and Miss Golden Baton of the Junior Philharmonic Orchestra of California.

It was the remarkable Miss Miller's great good looks that made her first choice for the *Clairiol Bride*, Miss Golden Globe for the Hollywood Foreign Press Association, a Princess of the Month for the Hollywood Chamber of Commerce, and queen of the first annual military ball of the U.S. Air Force.

But her favorite off-screen honors were, one, being appointed as mistress of honor at the annual John Tracy Clinic benefit, and, two, Miss Christmas Seal of 1966, the latter a title that requires as much hard work as it gives pleasure.

LETTER FROM BURBANK

Robert Scanlan's 11-year-old son, Allan, now owns a piece of Disneyland. Mr. Scanlan writes from Scottsdale, Arizona. After several visits to the Magic Kingdom the junior Scanlan decided he wanted in. He began saving his nickels and dimes until they attained a towering \$120 in savings.

"Then," says dad Robert, "he asked me to take him to our broker. I did as he asked, and he informed the broker he wanted two shares of Disneyland. This transaction has now been completed. I don't know if he is your youngest stockholder or not, but for sure, he is your proudest stockholder."

Speaking of Fred MacMurray, he had an interesting commentary in Dorothy Manners' column not long ago, on *Millionaire*, wherein Fred plays the athletic judo giant, Anthony J. Drexel Biddle.

"I sprained a muscle the other day doing an Irish jig and I'm getting a little old for all this chinning myself," quoth Fred, who in reality is a large

man with not an ounce of fat on him. "It might not be so bad except that Biddle was always smoking a cigar in spite of his athletic prowess, and I'm getting hooked on the darn things."

Allan wasn't the only live-wire interested in business matters Disney. A Japanese magazine called *The President* picked up the recent *Fortune* article on our company's fortunes and reproduced it as exactly as one can in Japanese characters, plus the beautiful illustration, in full color, of Walt and Julie Andrews, as we can see here. The magazine came to Jack Cutting from our Tokyo office, and Jack turned it over to us as an item of interest.

Congratulations to Donald D. He's got an uncle with something in the bank: Scrooge McDuck, who makes his bow in *Scrooge McDuck and Money*, Scrooge's first picture. It's an educational film, but you gotta learn somewhere. Right D. D.?

On the more human side of life: Greer Garson, who has been gracing

the lot to help Fred MacMurray, Tommy Steele, Lesley Ann Warren and John Davidson make *The Happiest Millionaire*, thought of someone no one else had when saying goodbyes. It was the telephone operators. She wrote them a note, which went like this:

GREER GARSON

8.10.66

To the Invisible Angels
on the Switchboard!

Usay thanks to
your friendly assistance
on calls, and lots of
good wishes to every
one of you - It's been
so pleasant working at
Brassey Studios & you are
all part of the pleasant-
ness!

Greer Garson

- Mickey

むくわれた先駆者の労苦

〈ディズニー〉

ジョン・マクナドル



「ディズニー」の「大統領」に出演したジュリー・アンドリュースとディズニー

ハリウッドでの経年累年の大企業を経て、ウォルト・ディズニーは、かつて最も成功したプロデューサーではなかった。彼の成功は、その人間的な成功よりも、早くから世界に知られたことにより得られた。ディズニー・プロダクションがどうやって成功したのかは、1901年の創業からディズニー・マウスという人型キャラクターを生み出したことにあり、それまでは、年収入30万〜40万ドルに過ぎず、しかも成功は必ずしも保証されなかった。だが、今は違う。1954年、ウォルト・ディズニー・プロダクションの純正収入は、1億1000万ドル、利益は1100万ドルに達した。前年と比較すると収入は2500万ドル、利益は1000万ドルに達した。400万ドルの純正収入であり、そのうち100万ドルは純利益と比べると、収入は1000万ドル、利益は1000万ドルというように、1000万ドルを上げた状況になる。

安定した収入基

1949年の経年累年の大企業では、なんともいえない。巨大企業「ユニオン・パシフィック」の収入は1億1000万ドル、利益は1100万ドルに達した。前年と比較すると収入は2500万ドル、利益は1000万ドルに達した。400万ドルの純正収入であり、そのうち100万ドルは純利益と比べると、収入は1000万ドル、利益は1000万ドルというように、1000万ドルを上げた状況になる。

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作品を買う権利

「わが故郷は人々である」といいたい。それは、世界に知られたことにより得られた。ディズニー・プロダクションがどうやって成功したのかは、1901年の創業からディズニー・マウスという人型キャラクターを生み出したことにあり、それまでは、年収入30万〜40万ドルに過ぎず、しかも成功は必ずしも保証されなかった。だが、今は違う。1954年、ウォルト・ディズニー・プロダクションの純正収入は、1億1000万ドル、利益は1100万ドルに達した。前年と比較すると収入は2500万ドル、利益は1000万ドルに達した。400万ドルの純正収入であり、そのうち100万ドルは純利益と比べると、収入は1000万ドル、利益は1000万ドルというように、1000万ドルを上げた状況になる。



Greer Garson does her bit in the Toys For Tots TV campaign.

Marines Add Green To Santa's Red In Toys For Tots Drive

Santa Claus, whose favorite color is red, from the tip of his nose to the seat of his pants, has largely eschewed green, that other primary Christmas color. But no more. The green is here, in the ranks of Marine Reserves who once more are getting set for their annual, ever-growing Toys For Tots campaign.

Running right along with them, in their tireless assault against poor Christmases for poor kids, is Walt and his helpers, like Greer Garson and the characters at Disneyland, all of whom have contributed their time and talents

to making canned television pitches in support of the campaign.

Standing beside a barrel filled with new toys, Walt will make this suggestion to televiewers everywhere through the Fall months:

"Your local Marine Corps Reserve is doing everything possible to see that no unfortunate child is denied the pleasure of having a present to open this Christmas morning. Through their Toys For Tots campaign—and with your help—this can be done. If you'll place a new toy in one of these barrels, the Marines will be happy to do the rest."

It is the second year Walt has contributed a pitch. Last year, during a brief and accidental meeting with Kelvin Bailey in a Studio hall, he decided to help out after listening to the latter's enthusiasm. Kel, one of the Studio's

pilots, is a Reserve Marine officer and public relations man for the project.

Toys For Tots, a nationwide drive put on by Marine Reserves in every city and hamlet, began eighteen years ago, soon after World War II when toys were still scarce for many, particularly the needy and deserving.

Last year exactly 5,463,330 were collected and distributed to 1,300,000 children whose Christmases would have been pretty thin otherwise. That averages out to a fraction over four toys per child and represents an increase of 70 per cent over the total for 1964, which was in turn 20 per cent better than 1963 which was, in turn, up 10 per cent over 1961.

The program has caught the imagination of just about everyone of means and the Marines are not even guessing at what 1966 will bring.



It was a great moment when the Opera House program began.

The Real And Unreal At Disneyland Sets Times Writer On Ear

Jack Smith, who writes an amusing column for the Los Angeles Times, got himself out to Disneyland recently and made a few discoveries.

Now, here's Jack:

"Keeping a promise I drove two teenagers to Disneyland the other day. But I knew my company would be a drag, so I wandered off alone.

"I now know the secret of Disneyland's success. It is really for adults. Next time you go, leave the children home. They're just a distraction.

"First I went into the Lincoln Theater to hear old Abe. Uncanny. Mr. Lincoln is what the Disney people call Audio-Animatronic. He rises from his chair; he gestures; he talks; his eyes are eloquent; his lips move exactly with his words. The spectator momentarily feels duped; Mr. Lincoln surely is a

live actor, pretending to be a robot.

"It was unnerving. The rest of the day I was never sure who or what was real. It gave me a start when I went up to the young lady in the box office at the silent movie and tried to buy a ticket to 'The Phantom of the Opera.'

"'Here, sir,' said a young man in a blue uniform. He smiled knowingly. The young lady was a dummy.

"Audio-Animatronic creatures, I discovered, are quietly taking over at Disneyland. In time all the alligators and hippos, the bears and buffalo and even the Indians will be as lifelike as Mr. Lincoln. The dinosaurs already are. It makes a man shudder.

"I took a boat through the fantastic new exhibit — It's A Small World — in which hundreds of Audio-Animatronic dolls, representing the children of the world, sing a happy song together. They laugh and dance, skate and play, wink and smile, and the people in the boats are enveloped in a dream of exuberant sound and color.

"One emerges from this enchantment in a state of complete detachment.

It is a brainwashing. The result is pure euphoria.

"I sailed on the old three-master, Columbia, and from the poop deck I saw bears fishing, cats hunting and beavers building dams. I no longer knew whether they were real or not.

"I strolled through the plaza, where the band was playing 'Oh What a Thrill to Meet a Friend from My Home Town.' I studied the director. He took out a handkerchief and blew his nose. He was real then. Even Lincoln didn't do that.

"But no doubt the band could be replaced. In fact, what I would like to see at Disneyland would be an Audio-Animatronic Rudy Vallee, with his old gang, the Connecticut Yankees. Man, how I'd love to hear them do 'The Maine Stein Song' again.

"And why not? If Disney can make a Lincoln and a moose, he can make a Rudy Vallee. And if there can be an Audio-Animatronic Rudy Vallee, why couldn't...

"Good Lord! Do you suppose...? I've got to get out to the Palladium and take a closer look at Lawrence Welk!"

HIGH HOPES:

Disneyland Pigeons Set For 300-Mile Race

Disneyland's claim to Olympic fame rides on the wings of two young pigeons currently in training for the World Pigeon Olympics to be held in Miami on November 19.

The two hopefuls, hatched during the last week in April, are from champion Belgian parents and were shipped to Miami where they joined hundreds of other pigeons from all over the world

in training for the 300-mile race from St. Augustine to Miami. The event is being held in conjunction with the American Racing Pigeon Union's 56th Annual Convention.

Neil McDermott, Disneyland loft manager, has high hopes for the two young pigeons. "All the birds will get equal training and will all fly to the same loft. Our chances are as good as

anyone's to win the gold medal and the \$1,000 first prize money," he says.

Disneyland has had its own pigeon loft since 1962, when Neil became loft manager. "Walt became interested in racing pigeons during the 1960 Winter Olympics at Squaw Valley," he explains. "I was getting back to raising pigeons myself about that time. Then, in 1962, I was contacted through the Racing Pigeon Association and was very happy to have the opportunity of managing the Disneyland loft."

Walt, whose interest was turned into a *World of Color* story about racing pigeons called *The Pigeon That Worked A Miracle*, supplies a trophy to the California Racing Pigeon Organization every year.

The Disneyland loft has about 500 pigeons. Most of them are white and are released during retreat ceremonies each evening in the Magic Kingdom. "However, each year we win more trophies with our racing stock," continues Neil, a past president of the Orange Belt Racing Pigeon Association.

Disneyland pigeons are entered regularly in races around Orange County and the country, often very successfully. One of McDermott's favorites, a pigeon named King, took first place in a futurity race at the Fabulous Feathers Proving Grounds in Goodland, Kansas. Other winners have come home with the birdseed from classics like the Sam Bergman Memorial in New Jersey, which is really the Kentucky Derby of the Air, and the John F. Kennedy New York World's Fair Memorial last year.



Neil McDermott talks racing with a cute contender, the Queen of Disneyland.

People-to-People Award Presented To Walt By General Eisenhower

In recognition for his service on behalf of the People-to-People program and for his work in advancing the cause of international understanding and friendship through motion pictures and television, Walt was awarded a distinguished service award during October at the program's tenth anni-

versary dinner in Kansas City.

Presentation of the award, and a similar one to Bob Hope, was made by Former President Dwight D. Eisenhower, who founded the People-to-People program in 1956. In introducing Walt he called him a man "who has spread more understanding of the fun-loving American" than anyone else, and said he has brought joy to the hearts of many people, both young and old.

"I haven't been conscious I've done anything," Walt replied. "I've been going along my own way, doing things I had always wanted to do as a boy in Kansas City.

"I now find that at the same time, I've been serving a good cause."

"People-to-People," General Eisenhower said in his opening remarks on the subject, "encourages you to carry out one of the finest duties in the world — making others in other lands understand we are peaceful and to make them want to be likewise.

"Each can join this movement. Each can find a friend. The reward is the satisfaction you have in doing something to remove the misunderstanding, suspicion and prejudice from the world."

AT WED:

It's Chartreuse For Chicken Feathers, Green Won't Do

To an outsider, Requisition No. 14802 issued recently at WED Enterprises, Inc. might have been considered someone's futile attempt at humor—or a series of ridiculous blunders. But to the staff of our architectural and engineering subsidiary's Purchasing Office, it was little more than routine.

The "req" called for a half pound of chartreuse chicken feathers (apple green won't do); two dozen pheasant

eyes; a pair of coyote jaws; 100 pounds of lichen (dried green scum), and a circular swimming pool—with filter—for the Pirates of the Caribbean.

Almost casually explaining the requisition, WED Purchasing noted that the chicken feathers from both the right and left sides were destined to adorn Audio-Animatronic bird replacements in Disneyland's Enchanted Tiki Room, while the pheasant eyes would stare from the heads of animated chickens to be found in Walt's forthcoming Pirates of the Caribbean ride, another Audio-Animatronic presentation for the Magic Kingdom.

Coyote jaws? Simple: they were to become the mandibles for two canine stars in the Pirates of the Caribbean adventure. The less-than-glamorous lichen will eventually be converted by the Imagineering staff at WED into lovely,

miniature trees, flowers and shrubs on models of future Disney projects.

Even WED Purchasing had to admit that ordering a swimming pool for "pirates" was somewhat unusual. The 122 Audio-Animatronic figures in the show did not, however, enjoy a refreshing plunge. Instead, the pool was used to test and perfect techniques for the show, including the "kerplunk" of cannon balls into the ocean, just inches away from boats bearing guests through the Spanish Main adventure.

Proof that the extraordinary and unique are routine in the Purchasing Office—and throughout WED—is further documented by Requisition No. 14803. This requested six dozen bobby pins and three cans of hair spray for a bunch of gals who are rather willingly pursued by the Pirates of the Caribbean.

The Land's Best Bands Find Park A Showcase Of Great Opportunity

Disneyland, which has become probably the showcase for the best bands in the land, be they corn or rock, swing or schmalztz, means a great deal not only to the kids, young and old, who come to listen but to the boys who serve up the musical marmalade in the halcyon hours of after 5.

It is not easy to get a Disneyland engagement.

"For the season just ended," explains Chuck Corson, head of the Park's production department, "we set somewhat of a record in the musical field when we auditioned more than 185 rock bands before coming up with the two that met the Disney standards of top ability, plus a proper appearance and decent, versatile repertoire."

The Disneyland Hootenany, on Monday nights; the 'Humdinger' on Tuesday nights, and the Country and Western Roundup on Wednesdays require a large number of groups in their sizeable makeups, including rock, folk and western.

"And for these," continues Chuck, "the booking is definitely a prestige one. They come in on the way up and their ascendancy on the national scene is in the least bit hurt by the exposure."



Mrs. Elva Müller, idol of the teenagers, swings where the action is at a Disneyland concert.

Some of the organizations got their start right in the Park. The Dapper Dans, a barbershop quartet, who began singing on Main Street, where they still appear daily, recently became regulars on the *Mickey Finn* television show, while the Yachtmen Quartet, a folk group born in the Magic Kingdom,

has just signed a contract at the Casino de Paris in Paris, France. The Osmond Brothers have become almost regulars on the Andy Williams show, and the Clara Ward Gospel Singers have gone out to make a national name for themselves, with their tours and recordings.

LOST AND FOUND: Park Department Has Exceptional Record

If, by some mischance, a Disneyland customer has some kind of hair-raising experience, or gets his teeth inadvertently into the Lost and Found department, he might be interested to know that the Park's record in this regard is exceptionally good. Three out of four lost articles, be they toupees or motels, are eventually returned to their proper and probably worried owners.

One woman did actually lose her motel, in a manner of speaking. To be utterly dull and exact, she dropped the key to her room and thus simply could not remember the name of her motel or its location. It took our L and F operatives the better part of the rest of the day calling every hostelry in the book until the one answering her description could be identified and located.

The L and F department is Connie Reyes and Jeanne Grado, a couple of determined femmes who leave no stone unturned in helping to halt the tears of the forgetful. You name it and they've found it: cameras, dentures, wigs, toupees, jewels, clothing of this and that description, wallets, eyeglasses, umbrellas, parasols, books, buttons, baby carriages.

"We record up to 2,000 items, reported missing, or found, each month," says Connie. "You know, most visitors are pessimistic about their chances of recovering lost articles, and are delighted when the items are turned in."



Connie Reyes and Jeanne Grado check out an inventory of the unclaimed.

"Some of the recovered items have been sent to places as far away as Siberia and Africa. South America and Europe are fairly common," says Jeanne. "We often get letters of thanks, and sometimes a reward for the finder."

"One little boy who lost his wallet with nine dollars in it sent back two dollars as a reward, while a man who got back \$700 didn't even thank us."

"No item is too big or small," says Connie. "At one time we threw away

very minor articles. Then, when one woman reported a missing button, we decided to record every little thing."

"The job is an unending one," says Jeanne.

"Jeanne is fond of telling some unhappy children that, if she sprinkles Tinker Bell dust, their lost things will reappear," kids Connie.

"Yes," laughs Jeanne. "Apparently it works. We are about 75 per cent effective."

Studio's Hyperion Street Location Goes The Way Of Old Lots

One of the most interesting sections of the Studio, considered a model lot in the industry, is that containing the old Hyperion Street buildings, the "box-cars" and "bungalow," painstakingly hauled over the Hollywood Hills in 1939 to fill out a crackerjack assembly of new buildings when the place was being put together in Burbank.

But not all of the old structures came along. Some remained in the Los Feliz

Hills to serve other purposes. For example, the single sound stage became a vitamin factory, and by and large, it was difficult for anyone who had not worked there to identify the area as time went by.

And now, poof! She's all gone. In early October bulldozers drove in to shape up the ground for a new supermarket, and what was left of the Hyperion studio disappeared into the limbo reserved for all ancient lots.

Columnist Harold Heffernan had a few words for the situation recently when he nostalgically reported that "a particularly salty tear or two may be shed since the modest three-acre site is packed with so much treasured movie-land lore. Other studio sites have been

leveled from time to time, but wrecking the cradle of Mickey Mouse, Donald Duck and all their pals somehow stirs the emotions a bit deeper."

Long-time employees also remember the old studio with a sentimental sigh, thinking back on the tiny garage for Mickey Mouse's car; the little green footpaths that ran hither and yon over the lot with no apparent sense to them; the turtle that crawled contentedly in the sun with "Traffic Department" lettered on his back.

But, in the usual Disney tradition, nothing stands still. And as the Hyperion studio tumbled down, new attractions at Disneyland and new projects at Mineral King and Florida were being planned or going up.

